

ANNUAL REPORT - Educational Department

1932

Including reports by the staff as follows:

Dr. Munro, Curator of Education

Mrs. Ruggles, Assistant in charge of Lending Collection

Miss Horton, Museum instructor of the Cleveland Public
Schools

Miss Rogers, Secretary, Statistical Report

Mrs. Dunn, Associate Curator of Education, General Report.

EDUCATIONAL DEPARTMENT

Annual Report, 1932

Attendance Sheet

<u>Classes of School Children</u>	<u>Groups</u>	<u>Attendance</u>	<u>Groups</u>	<u>Attendance</u>
Under Museum Staff	453	11613		
Self-conducted	168	4598		
Under Public School Staff	399	13117	1020	29328
Classes for Members' Children	242	7242		
Classes for Non-members' Children	53	7645		
Advanced Drawing Classes	128	2782	423	17669
Total Classes for Children.....			1443	46997
Saturday P.M. Entertainments	35	8282		
Museum Hour For Children	48	1751	83	10033
Total for Children.....			1526	57030
<u>Adults</u>				
Adult Classes	523	10129		
Adult Classes, self-conducted	82	1549		
Adult Groups	108	4578		
Adult Groups, self-conducted	22	2145		
Clubs	66	1482		
Clubs, self-conducted	7	325		
Conventions	10	985		
Conventions, self-conducted	1	327		
Sunday P.M. Talks	20	4237		
Public Lectures	21	5557		
Total for Adults.....			860	31314
Total Attendance.....			2386	88344
<u>Outside Groups</u>				
Lectures - adults	106	9708		
" - children	146	19748		
Classes - children	285	10264		
" adults	50	2471		
Library clubs - children	248	2980		
Total Outside Groups.....			835	45171
Total for Department.....			3221	133515
Extension Exhibits	854			
Individual Objects	1366			

EDUCATIONAL DEPARTMENT

ANNUAL REPORT

1932

To the Director:

The year 1932 taken as a whole we feel has been marked by the usual regular activities with some outstanding progress.

I. Staff Changes . - Strong new members have been added to the teaching staff: Miss Hollis, Mrs. Ulen and Mr. Lee. The opportunity which came to the department in September to give the part time services of Mrs. Fairbanks to Flora Stone Mather College for a compensation to be paid to the Museum was an event of much importance to this department for several reasons. Outstanding among these is the fact that a larger number of college women will have, by this arrangement, a better understanding of the Museum's collection, especially of the oriental, and of all Museum material. The appointment of Mrs. Fairbanks made it possible to provide a regular paid position for Miss Hollis in our work with adults. It was with deep regret that we accepted the resignation in June of Mrs. Charlotte Bates. She assures us, however, that we may be able to call upon her from time to time, if that should be necessary.

II. Relations with Schools - The second outstanding event of the year is the improvement in our relations with the art organization of the Cleveland public schools. While it has been a year of anxieties of many kinds for this department the entire Educational Staff feels that we have moved into the best relations we have ever had in this important department. Dr. Munro's report covers this important phase of the work in detail.

The work with Cleveland Heights schools has gone along without any unusual change. We were extremely gratified when their board of education voted to continue the financial support appreciating the work which our staff is doing for their school. We continue regular conferences and the teaching program of last year with some important changes. We have been less fortunate in our

financial relations with the Shaker Heights public schools which has cut down its entire art staff to two teachers, one for its elementary school, and one for its high school. We are doing as much for these schools as we possibly can with our small staff, both in going into their schools and bringing their classes to the Museum. We have the assurance of the Superintendent and the Board of Education that they will continue their financial support when financial conditions improve.

We are called upon each year to do more for our parochial schools both in teaching their classes brought to The Cleveland Museum of Art and in lending them material. We have made no special effort to bring suburban schools to the Museum because our staff has been fully occupied with other groups.

Lectures. Lecture attendance has fallen slightly below the attendance of last year. The graph, however, shows that this has not been great as compared with the attendance of several previous years. This is a point, however, to be considered in arranging next year's program. Children's entertainments have also showed a decrease. The two outstanding performances of the year were the masque, The Birthday of the Infanta, and The Carnival of the Animals, a shadow play, both given by Fairmount Junior High School pupils. The latter was especially prepared for the National convention of Music Supervisors. It was given to four groups with an attendance of two thousand, including four hundred delegates to the convention.

Special Exhibitions - Special exhibitions are always stimulating to the staff as new teaching material. The preparation for and interpreting of these exhibitions gives zest to our work. The exhibition of Russian Icon and Embroideries, special print exhibitions, modern architecture, Chinese shadow figures, and North American tribal arts, as well as the annual May Show have made this a very colorful year. The staff has also enjoyed two special conferences which we were able to arrange with our visiting speakers, -Dr. Currelly on the armor collection, and Mrs. Caroline Ransom Williams on the Egyptian collection. I am inclined to think, judging from the success of these conferences, that we should consider this point

in arranging our lecture program next year. The staff has enjoyed being called upon from time to time for some unusual assistance as with the group working on masques and costumes for the opera, Tom Tom, for Sister Jeannette, for a Theatre Arts course in connection with Georgetown University, and with many requests for assistance for plays and projects given by public schools.

Special Meetings. - The staff has from time to time arranged special meetings of special groups as a series of talks by Mr. Frary and Miss Horton for high school students on George Washington and his Time for the Washington Centenary. The staff have taken part in the Friday evening teachers' meetings arranged by Mr. Howell.

Auditorium Use. - There has been an unusual number of requests for the use of our Auditorium this year for important educational meetings: commencements, School of Architecture, School of Art, School of Applied Social Science, The Cleveland Institute of Music, Garden Club meetings, Washington Centenary, Spinoza Centenary, lecture by Professor Shear for the Classical Club, and the German Players.

Summer Work. - The summer was an unusually busy one. Much time was given to making out schedules for the rotation of the Saturday morning classes for members' children and the special groups in the new plan of work instituted by Dr. Munro. Also in providing materials and making new arrangements for meeting places for the various classes. A series of 23 graphs covering the work of the past ten years was worked out on the basis of the headings of the monthly statistical reports. This work was done by Miss Osgood. These graphs have given us a much better understanding on our figures than we have ever had before. We were also able to make several spot maps based on the Green Report showing the residences of our gifted children and of the children in Mr. Ramus's class. These maps have been of especial interest to members of the teaching staff. Members of the special classes and other interested children were invited to join a regular out-of-door sketching class to meet with Miss Tafe and work in the Fine Arts Garden. This class was

so popular and well attended that we want to do much more in this field next summer. This gave us a splendid opportunity to make use of the Museum material, paintings, prints and drawings in connection with the week by week work with children. An exhibition of the work of this group was held at the Garden Center and created not a little interest. The Library clubs were much less successful this year, because volunteers were difficult to find. The following members of the staff were away on special leave through the year:

Mrs. Ruggles - Baltimore, Progressive Education Conference- April.

Mrs. Dunn - Chicago, to secure Chinese Shadow Figures, from Charles Hubbard - June 3, four days.

Mrs. Fairbanks - scholarship - Oriental Institute, Harvard University, summer

Dr. Munro Summer of 1932 - Europe - 3 months

Miss Gilbert (without pay) Summer of 1932 - Brussels

Miss Gibson 6 weeks in France and England (not special leave)
(without pay)

Conventions and Summer Tourist Visitors . - There have been few conventions and summer tourist visitors during the summer, no doubt due to the financial situation. This attendance must be considered in any comparison of the year's attendance for adults with that of previous year.

Gifts. There have been few gifts to the Department during the year. One, however, is important. Mrs. Charles Eisenman noticing the publicity on the Chinese Shadow Exhibition remembered the collection that her brother had made some years ago, and called to ask if we would be interested in accepting this collection in memory of her brother, Mr. Clarence Hayes. The result has been that a great many much needed objects have been added to our lending collection through her generosity.

Equipment. -- Work of the department has been made much easier for us by the purchase of pads, racks and cart and the addition of cupboards and shelves. A set of duplicate slides for class room use has probably been the greatest boon. The department has spent much time in making card catalogues of the new collections of color prints and records which have been our most important purchases of the year from a special appropriation granted ^{us} by the Trustees.

In conclusion, I believe that we have rarely faced a new year with such a sense of knowing our field and its inspiring possibilities. We feel that we have a splendid staff and means at hand with which to do our work in cooperation with all the other departments of our institution.

The statistical report will be submitted by the end of the first week in January, after the figures for December are in.

Respectfully submitted,

Louise M. Dunn, Associate Curator of Education.

LMD/R

DEPARTMENT OF EDUCATION
Annual Report, 1932

To the Director:

In a review of the work of this Department during 1932, five different developments stand out as especially significant. One of these is the strengthening of the Museum's contacts with Western Reserve University. Another is the strengthening of work with adult members through the addition of several new courses and the coordination of all such courses into a balanced program. A third is the reorganization of Saturday morning work with children. A fourth is the improvement of relations with the public schools of Cleveland, and the inauguration of several new plans of cooperation with them. A fifth is the acquirement, for use by the Museum staff, of three special collections of educational materials. Without regard to their relative importance, these will be taken up and briefly explained in the following paragraphs.

Relations with Western Reserve University. The Museum now has continuous, direct contacts with four schools of the University: the Graduate School, the School of Education, Flora Stone Mather College, and the School of Architecture. In addition, it continues to serve several other schools, such as Adelbert, and Cleveland College, by giving occasional lectures to their students, lending materials, and offering its galleries and class rooms for their occasional use.

With regard to the Graduate School, the course on Comparative Aesthetics, which was first given in 1931-32, has now been supplemented by another, on Epochs in the History of the Arts. Both of these are largely attended by teachers and prospective teachers, chiefly of the visual arts but also of literature, music, philosophy and psychology. The need for these courses has been unexpectedly increased by the departure from the University of Professor Diez, who formerly taught three courses on art in the Graduate School. At present, aside from Dr. Munro's courses, the only graduate courses on art are given by Professors Bacon and Lamberton, both of whom spend a large part of their time in undergraduate work. The aim of both courses given by Dr. Munro is to give a broad approach to the study of art, through comparisons between various arts, and through coordinating the study of art history

and criticism with that of psychology and aesthetic theory. The course on Aesthetics does this from the viewpoint of systematic, critical analysis of works of art; that on History pursues the subject chronologically, emphasizing the relation of the arts to each other and to their social and intellectual background in each period. The desirability of such a broadening comprehensive approach is now generally recognized by educators in the field, as a corrective against the past tendency toward over-specialized studies. The question of working out for the Graduate School a diversified and well-balanced curriculum in art is now under consideration by Dean Benton, Dr. Munro, Professor Lamberton, Mr. Ege of the Art School, and Mr. Howell of the School of Education. Their hope is especially to coordinate the advanced historical and theoretical study of art with work in the practice of art and in educational method. Thus a well-balanced and thorough preparation for teaching art may be in time worked out.

In regard to the School of Education, the course given there by Miss Horton and Miss Monfort is also assuming greater strategic importance. This year the subject of their course was changed from Art Appreciation to Visual Aids Material for the Elementary and Junior-Senior High School Curriculum. This change was made in order to meet the desire for Museum counsel on the part of an important group of teachers: those of social studies and literature as well as those teaching art. Miss Horton and her assistants have done excellent work in reaching these teachers in the schools, and it was time to bring that work to a focus by offering systematic training in the use of Museum materials as an integral part of the curriculum on various levels. Art instruction in the School of Education is under the charge of Mr. Howell, the new Director of Art in the Cleveland Public Schools. It is his policy to encourage teachers and prospective teachers of art to take a more thorough and diversified group of courses than have heretofore been available. He has recently requested Miss Horton to give next year a course on Art Appreciation in addition to the Visual Aids course; this he hopes will be required for all prospective art teachers. He himself plans to give a full year course on art history for under-

graduates in the School of Education. Students who have taken these undergraduate courses will be encouraged to go on if possible to the graduate courses given by Dr. Munro. It will thus be seen that a systematic development and linking up of advanced courses in art on various levels is in process of development, and that the Museum is in a peculiarly favorable position to play a useful and influential part in it.

The withdrawal of Professor Diez also created a demand for someone to give the courses he had been offering in Flora Stone Mather College. The Museum's advice being asked in this important emergency, the name of Mrs. Margaret Fairbanks of the Educational Department was suggested as an instructor. This met with the approval of the College authorities and in September Mrs. Fairbanks commenced teaching two courses there, General History and Appreciation of Art, and Art of the Middle Ages. These are at present the only courses offered in the art department in Mather College. Another contact with Mather College exists through the series of lectures on textiles given by Miss Underhill of the Museum staff. This series, given in cooperation with the Household Administration Department of Mather College, is also open to members of the Museum.

As examples of the cordial relationship between the Museum and other departments of the University, it may be mentioned that the Curator of Education gave several talks during the year, most of them within the Museum, to the students of Professors Bill, Lamberton and Moore of Adelbert College and to the graduate class of Professor Foster in English Literature. In addition, a selected group of advanced undergraduates has been required by the School of Architecture to attend the course in Epochs in the History of the Arts, for which they receive college credit.

Courses for Adult Members. Beginning in September, nine new courses were offered in the Museum by staff members, free to members of the Museum. In particular, opportunities for the study of oriental art, architecture, ancient and modern paintings have been strengthened. An especially useful addition has been the course on Art Appreciation and Interior Decoration on Saturday mornings, given twice

during the morning, primarily for members whose children are attending the Saturday morning classes, but open to others as well. This course is being given by Miss Janette Hollis, with the kind assistance of Mr. I. T. Frary.

Successful efforts have also been made during the past year to maintain and build up the Museum's work with clubs throughout the community, especially women's clubs. Mrs. Fairbanks and Miss Hollis have been given charge of this branch of the work.

Saturday Morning Work with Children. During last spring a plan for re-organizing this important branch of the Museum's educational work was undertaken by Dr. Munro and Mrs. Dunn. The details of the new plan have been set forth in a mimeographed prospectus already submitted to the Director. It may be repeated here, in general, that the new plan has two principal aims: (a) to facilitate a more extensive and varied acquaintance on the part of children with the Museum's equipment of works of art and reproductions; (b) to provide a continuous course of aesthetic and artistic training, for cultural purposes, which will follow the natural development of mental powers through successive age levels. The chief practical change has been that, instead of staying in a given class room on all Saturdays throughout the year, and restricting its studies largely to one period or nationality in art, each class of children has an opportunity to visit different parts of the Museum on successive Saturdays and to engage in different activities. On one Saturday it will visit a certain gallery, say the Egyptian, on another it will paint in the upstairs studio, on another work with clay in the modeling studio, and on another study prints in one of the class rooms. For each Saturday, a different schedule of visits is provided, each class remaining under the supervision of one teacher throughout the year and preserving a definite continuity in its studies despite the various activities engaged in. Twice during the fall, all the children as well as the parents who came with them, have met in the Auditorium to draw from motion pictures of people and animals in movement, so as to get training in quick action sketches.

Work with Schools. In this connection, two events of the year stand out in retrospect. One is the gratifying decision of the Board of Education to maintain the present group of three instructors assigned for Museum service, rather than to reduce them in numbers as had been proposed. The support of two of the Museum trustees, Mr. John L. Severance, and Mr. Harold T. Clark, was invaluable in this emergency in presenting to the Board of Education the importance of maintaining this connection unimpaired. The second outstanding event was the appointment of Mr. Alfred Howell as Director of Art in the Public Schools of Cleveland. Mr. Howell's constructive influence had previously been felt in a less clearly defined capacity; his formal promotion to a supervisory office last spring produced an immediate effect in stimulating cooperation between the Museum and the public school art teachers of Cleveland. Throughout this fall, Mr. Howell has made a regular visit to the Museum each Friday morning to confer with the Curator of Education and the Museum instructors. Point by point, the weak or undeveloped places in our present relations are being considered, and careful plans of action worked out. In particular, it is realized by all concerned that the work of the Museum instructors with the art departments of the Cleveland schools needs further development; that with teachers of history and social science is already gratifyingly extensive. In addition, it is realized that the whole field of junior and senior high schools is yet to be conquered from the viewpoint of genuinely effective Museum assistance. So far, the elementary schools have carried on an overwhelmingly greater share of this cooperation. In taking advantage of this new opportunity for effective work, the Museum instructors have conducted an energetic program of visits to the schools and of renewed invitations to the teachers to bring their classes to the Museum.

In several respects, the work is coming to take on a rather new character. First is the increasing importance of "self-conducted" classes - those where the visiting teacher conducts her own class in the Museum - as contrasted with those where she hands over her class to a Museum instructor to teach it for her. In the past most of the visits by school children have been of the latter type. Now with the increasing pressure put upon the Museum instructor, and in some cases the

desire of outside teachers to conduct their own classes in the Museum, emphasis is beginning to shift to the other type. In the Metropolitan Museum in New York, it has long appeared evident that nearly all school visits must be of a self-conducted type - no Museum staff of moderate size could hope to handle the enormous crowds of school children there. In all probability, as the work grows in Cleveland, this will also prove to be the case here. This does not mean that the Museum instructors will do any less teaching or will discontinue all direct instruction of children. But their time and efforts will be directed in somewhat larger proportion to helping the outside teachers to help themselves - that is, to explaining where the Museum materials are to be found, how they are to be arranged, and what points they illustrate. Such work on the part of Museum instructors may be considerably more far-reaching than the actual routine teaching of classes. In line with these ideas, the attempt is now being made on the part not only of Miss Horton and her group, but also of Miss Gibson in relation to the suburban schools, to encourage teachers to conduct their own classes wherever they feel capable and interested in doing so. In exchange, the Museum teachers are going more frequently to the schools and explain the opportunities offered by the Museum, to show visiting teachers the Museum, and to consult with principals and supervisors on projects in which the Museum may be of help. This change in emphasis has met with the warm approval of school teachers and supervisors.

As a means of aiding teachers to conduct their own classes effectively, members of the staff concerned are working on a new series of mimeographed lesson sheets for distribution to visiting teachers. These include notes explaining the significance of the Museum objects and also questionnaires should be answered by the pupils, which are designed to make them observe and think more carefully while in the Museum. The Egyptian gallery has been chosen as a test case for experimental use of such lesson sheets during the past year. Similar sheets for use in other galleries are now in preparation.

The field of high school art work, which has been in a sense opened up to the Museum for the first time through Mr. Howell's desire for our assistance, has been actively cultivated this fall by the three Museum instructors. So far, the comparative rigidity of the high school schedule has made it difficult to arrange many visits by high schools to the Museum. Steps are being taken through conference with the principals and art teachers to arrange for scheduling them, and progress has already been noted in this regard. Meanwhile, the Museum instructors are making constant visits to the high schools, carrying examples of the Museum's lending materials - lantern slides, color prints and craft objects - teaching classes in the schools with this material, and showing teachers how to use it themselves. They are ~~inviting~~ high school teachers and students, especially students' art clubs, to the Museum after school hours.

Work with the Shaker Heights schools received a temporary set-back through the inability of their Board of Education to continue its financial support. Nevertheless, Miss Gibson and Miss Tafe have been continuing their work for the Shaker schools in so far as their time permits. At the invitation of the Cleveland Heights School superintendent, they have been carrying on various new activities there. One of these is the choice of Canterbury School as an experimental center for working out an improved course in art appreciation for elementary school children. This experiment, where Miss Gibson has concentrated part of her efforts, has been watched with interest by principals and art teachers in the Cleveland Heights system. In addition, Miss Gibson has made frequent visits to the other schools, especially the high schools, seeking to draw them into the field of the Museum's usefulness.

Work with the parochial schools of Cleveland and the suburbs has also taken on greater activity this fall. Sister Jeannette of the Ursuline College beside attending Museum classes regularly herself, has brought to the Museum

all of her advanced students who are preparing to be parochial school teachers of art. Members of the Educational Staff explained to them the opportunities offered by the Museum and conducted them through the building. At Sister Jeannette's request, the Curator of Education held a conference with Father Hagen, Director of the Cleveland parochial schools, in which a policy of future cooperation was outlined on both sides.

At present, the Educational Staff has not sufficient personnel to undertake an active program in relation to all the private schools of the community, or to the public schools of smaller suburbs. However, invitations have been issued to the faculties of the leading private schools to visit the Museum, and on request visiting classes from them have been taught by Museum teachers. Last spring, the entire Park School faculty visited the Museum and was conducted through its various departments.

Lending Collections.- The increased activity of Museum teachers in bringing to the schools examples of the Museum's lending collections has naturally brought a great increase in requests from the schools to borrow such materials. Financial conditions making trips by children of distant schools increasingly difficult, are contributing to the demands upon our lending collections. These requests are for lantern slides, for the objects in Mrs. Ruggles's collection, for large color prints and for plaster casts of sculpture. It has become increasingly difficult and sometimes embarrassing for those in charge of the collections to try to satisfy these mounting demands. Nevertheless, the Educational Staff feels itself justified in stimulating a desire for such material even beyond the extent where the Museum can immediately satisfy it. The use of visual materials is absolutely essential for proper work in art, literature and social studies, and the recognition of that fact by all concerned is a worthwhile step in itself.

The next step to be considered is, how far shall the Museum attempt or hope to satisfy the growing demand? The present tentative attitude of the Educational Staff, ~~to the school authorities~~ which has met with the approval of

school authorities, is as follows. The Museum hopes to be able to increase its supply of available materials steadily, and is doing so as fast as its finances permit. But it can never expect to satisfy the future demand of the schools for routine, standardized equipment in the shape of slides, prints, casts and objects of craftsmanship. This would necessitate the purchase of scores or even hundreds of duplicates of each object in our collections. Eventually, the schools will find it necessary to own for themselves a basic equipment of illustrative material for art and for other subjects. These may perhaps be distributed by the Educational Museum, or may be owned by the schools and kept there, or both plans may be used. That is a problem for the schools to decide. The Art Museum, meanwhile, can best serve the schools and the whole community not by providing these numerous duplicates of routine equipment but by providing a very extensive collection of different materials, and by keeping abreast of the times in securing one or two examples of important new materials as they become available. School teachers and supervisors can then make use of this extensive collection as they are now doing, for experimental purposes, in order to find out what materials are best suited for standardized adoption. In addition, the Museum has a distinct ^Cfunction in providing, through ^AMrs. Ruggles's collection, examples of artistic craftsmanship which cannot possibly be duplicated in quantities large enough to go around. Moreover, such objects require to be tastefully arranged in cases in a manner which does not admit of easy standardization.

None of these considerations, however, alters the basic fact that whatever the Museum can do toward increasing its lending collections will be deeply appreciated by the schools and the whole community. Such lending should never be regarded as a substitute for actual visits to the Museum when those are possible. But it can be, and now is, an invaluable supplement to them. It not only reaches thousands who can not come often to the Museum, but builds up a Museum public through implanting a love of art in children who might not otherwise make the first visit.

Special Collections for Staff Use. The work of the Department has been greatly enriched during the past year by the purchase of three special collections of art materials. The most important of these is a group of large imported color prints, which has been purchased from a special fund of one thousand dollars appropriated by the Trustees. This fund, which is not yet entirely expended, has already permitted the purchase of 239 excellent facsimiles of paintings executed by modern color processes which are very close to the original, and representing practically all the great schools of painting, ancient, renaissance and modern, oriental, European and American. Used to supplement the original works of art in the galleries, these have already been of great value, especially in the Saturday morning work for children. They are also constantly used in the class rooms during the week, and are taken out to the schools for demonstration. The fund has also covered the mounting of each print on a durable, rigid board of celotex, which was chosen as the best material after considerable experiment; also the making of a protective envelope for each mounted print.

Two smaller collections are also rendering useful service. One of these, procured in Paris out of the regular Educational Purchase Fund, consists of 29 plaster casts of sculpture representing several of the principal types and schools in this art. Each is the exact size of the original and is carefully reproduced in surface color and texture. Most of these are kept in the upstairs studio, for use by the Saturday morning modeling classes. Others are used in the Class Room, and still others are loaned out by Mrs. Ruggles. Another special appropriation of two hundred dollars has permitted the purchase of a collection of phonograph records representing different types of music, including the ancient, oriental and primitive as well as the classical schools. These are used by the courses in aesthetics and art history, and by the Saturday morning children's classes. Their value to us is threefold: first, in helping students to a feeling for art form in general through comparisons between the arts; second, in stimulating chil-

dren's creative work in drawing and painting, by suggesting rhythmic movements and expressive moods; third, in supplementing studies of the visual arts of a certain people. For example, some instructors have played records of American Indian music along with the study of Indian art. This arouses children's interest and helps give them a sympathetic grasp of the life and culture of the people concerned.

Summer work. Several members of the Educational Staff engaged in summer activities unusual enough to record. Mrs. Fairbanks attended a summer session on oriental art at Harvard University. Miss Gibson made a trip to England and France, where she studied in the principal art museums. Miss Gilbert spent the summer in Belgium, where she specialized on Egyptian art and investigated the work done at the progressive Decroly school in Brussels. Dr. Munro traveled in Greece, then attended the World Conference of the New Educational Fellowship in Nice where he was in charge of the Cleveland exhibit on educational cooperation. Others of the staff painted, wrote and studied in this country.

Thomas Munro.

EXTENSION EXHIBITS
1932

Perhaps the most interesting activity of the Extension Division of the Educational Department this year has been the circulation of several exhibits of paintings, prints and framed textiles.

These consist of:

1. The Mary A. Warner Collection of Paintings (13 oils, 9 water colors)

A group of about fifteen pictures from this collection has been exhibited in several places, while seven of the larger oils are hung individually in as many branch libraries.

2. The Lending Collection of Paintings (10 oils, 9 water colors)

These are pictures which have been given us by various donors, all purchases from May Shows, augmented by seven purchased from a fund accumulated through the Museum's Travelling Exhibitions and three which were given by the Cleveland Art Association from the 1932 May Show. These additions doubled the collection and made possible a very creditable exhibit.

3. Prints from the Lending Collection (23)

Subscription to the Print a Month has rounded out a collection which has been growing slowly and now illustrates the various processes rather well.

4. Peasant Textiles from the Lending Collection

Forty-six frames were mounted for an exhibit in the auditorium of the Art School. Afterward groups of them were used in several other places.

5. Modern French Bâcades and Rayons

Ten frames were mounted for an exhibit at the Women's City Club and afterward used elsewhere.

These collections have given us several new contacts and have met with cordial appreciation. A list of the pictures in the three collections and the places they have been exhibited is appended.

The connection with Mather College has seemed especially worth while. The Library (Clark Hall) entrance hall had for years had several large "oil paintings" of Rubenesque ladies on its dingy walls. Finally, last summer, the walls were painted and the librarian was able to eliminate the paintings. She asked our advice about pictures and we assumed responsibility for exhibits. Have shown the Lending and the Print Collections and the Mary Warner group is just going up. The librarians report that students have shown decided interest.

Collinwood High School, with over 4000 students, has a good Exhibition Corridor. The Mary Warner pictures have been there and the other groups are scheduled for next term.

West High School also has a "Little Gallery." The Warner pictures overflowed this and developed a rather interesting situation in getting old landmarks in the form of a large brown "Aurora" and another brown classic, down from the walls of the entrance hall for at least a time. When we were removing our pictures the principal, one of the older men in the school system, said he "was very sorry to see them go."

There is a very great opportunity for exhibits of this kind in the High Schools and Private Schools of Cleveland and the suburbs as well as certain of the libraries and settlement houses which have exhibition space.

The pictures have been transported entirely in Mr. Alvarez' and Mrs. Ruggles' cars and Mr. Alvarez with student or library page help has hung them.

*In addition to these larger collections of paintings two are at Fenn College, changed monthly and three at Council Educational Alliance, changed frequently.

EXTENSION EXHIBITS

1932
(cont.)

Extension exhibits as usually reported, each being an exhibit in a case in a school or library, have barely equalled last year's figures, which, I believe, indicates that we can do no more without having either more material, or more help and a greater allowance for automobile mileage, in order to shift the exhibits more frequently. We have had less help than in 1930 or 1931 and have kept the mileage down to about the same cost.

In my 1931 report I said, "Considerably less material was added (to the lending collection) than in previous years on account of lack of funds." Still less was added in 1932, when the Educational Purchase Fund, which we had been conserving so carefully, became entirely exhausted, in June.

The total amount spent in 1932 was \$598.82. Less than half of this was for material for active lending use.

The largest item, 31 casts, purchased by Mr. Munro in France are primarily for use in the Museum as are the other items listed below.

Casts	\$ 183.00
Expenses	68.79
Czech costume, chiefly for use in Museum	13.00
Early American material, for case in Studio C	20.00
Decorative maps, for teaching purposes	10.00
Japanese prints, for teaching purposes	10.00
Expenses in connection with Hollis Chinese material	<u>59.15</u>

Out of the remainder was purchased:

2 ceramic animals	8.50
9 textiles	56.62
4 pieces pottery Cowan, Winter	17.00
3 marionettes	5.00
2 old Persian blocks for printing cloth	14.00
1 French peasant creche with figures	9.45
2 casts Egyptian sculpture	5.00
5 costume dolls	11.50
9 dozen Easter eggs (contracted for in previous years)	16.88
Print a Month	10.00
12 miscellaneous prints and water colors	16.75
1 book of Egyptian wall paintings	5.00
1 Egyptian game	1.50
33 toys and wood carvings	<u>27.70</u>

A classified list of lending material prepared and sent out to schools late in 1931 brought specific demands for material therein listed. Of some subjects there is but one group available. As many schools study the same subject at the same time it is inevitable that our material is inadequate. This is particularly true in regard to Egyptian, Greek, Medieval, Early American, North American Indian, general handcrafts, and the costume and art of different European countries today.

Service has been given to practically the same places as in previous years, including schools and libraries in Cleveland proper and all of the adjoining suburbs. Rather more has been done for Lakewood this fall to meet requirements of a new art program in the Junior High Schools, and for Shaker Heights because they have been unable to send as many classes to the Museum as formerly.

Increase in the number of "Individual objects lent for class room use", means greater liberality in allowing teachers to borrow material for class room teaching. Most teachers prefer objects in their hands, in the class room, to exhibits in locked cases. We have made concessions wherever it seemed safe to do so. If we were to count material borrowed from the lending collection by our own teaching staff for use in Museum class rooms - lantern slides are so counted - the number here reported would easily be doubled.

This department has also given more service within the Museum in installing exhibits in the Educational Corridor and Children's Museum and in reserving and delivering where needed, material for week-day and Saturday morning class room use. Mr. Alvarez mounted the Hubbard Chinese Shadow Figures for exhibition in Gallery IX, and has mounted a considerable number of prints, maps, graphs, etc., for the Educational Department and the Lending Collection. He also made mats for individuals, the pay for which, amounting to some twenty dollars, went into department funds.

Prints in Travelling Print Exhibition

Etchings

Conrad	Puppet show
Conrad	Old Houses, Old Tunes
Hobbs	Brittany Seaport
Travis	Chartres Cathedral
Travis	Plate and print "Hogs"
Wilcox	Fishermen of Perce

Dry point

Beaufrere	Marchandage (Boghari)
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Linoleum cut

Edmondson	Orestes and Pylades
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Lithograph

Keller	Circus
Travis	Black bass and minnows
Travis	Elephants in clearing
Wands	The last load

Mezzotint

Kubinyi	Saraband
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Wood cut

Cunningham	Fruit shop, Villefranche
Jager	Before the Flood
Jager	Deer in a forest glade
Jager	Madonna
Schultz	Andersen's birthplace
Tiberg	Madonna

Wood engraving

Molnar	Flight into Egypt
Molnar	The Three Magi

Mather College

November 2, 1932

The Mary A. Warner Collection of Paintings

Oils

Adomeit	In Port	1927
Bachofen	Sunshine	1928
Carter	Sicilian interlude	1932
Coltman	The Village	1923
Eastman	Flowers	1928
Edmondson	California	1926
Gaertner	The Rip-saw	1923
Hahn	Luisita	1924
Keller	Returning	1923
Maloney	Street	1924
Stoll	Sunday	1929
Vago	Flower still	1924
Wilcox	Rift in the mountain	1931

Water Colors

Broeml	Rosa Ferlita	1924
Carter	Town and Sea	1928
Kelly	Backyard Activities	1925
Shaw	Impending Storm	1928
Wilcox	June Evening	1923

Sculpture

Kalish	Laborer at Rest	1925
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Water Colors

Beneduce	Zinnias	1931
Binder	Catskill Mts. No. 1	1931
Keller	Sunshine thro May mists	1931
Travis	Elephants in clearing	1931

GROUPS OF PAINTINGS, PRINTS AND TEXTILES

Circulated by Extension Division

Mary A. Warner Collection

Lakewood Library
Collinwood High School
West High School
Mather College

May 16 - September 20
September 30 - November 11
December 2 - December 23
December 28 -

Educational Lending Collection

Mather College
Women's City Club
Council Educational Alliance

September 21 - November 4
November 5 - December 6
December 27 -

Prints from the Lending Collection (21 prints)

Laurel School
Mather College

September 27 - October 21
November 4 - December 28

Prints from The Print Makers (framed and circulated by us)

Council Educational Alliance (46 prints)
Carnegie West Library (31 prints)

January 2 - January 20
January 20 - March 25

Peasant Textiles

Art School (46 frames)
West High School (16 frames)
Carnegie West Library (13 frames)

February 13 - February 29
March 1 - March 15
March 25 - May 10

Modern Rayons and Brocades

Women's City Club
West High School
Carnegie West
Laurel School

January 15 - March 1
April 7 - April 26
May 10 - July 11
October 21 - November 23

TALKS BY STAFF MEMBERS OUTSIDE THE MUSEUM

Annual Report

1932

In Cleveland and Vicinity

Mr. Munro

- January 8. The Art Museum and Public Schools. The Cleveland Board of Education.
January 11. Comparative Aesthetics. The College Club.
January 12. African Art. The Cleveland Society of Artists.
February 29. Modern Art. Hathaway Brown School.
May 18. Art. Western Reserve University.
June 8. Park School Commencement Address. Cleveland Heights, Ohio.
September 23. The Importance of Cultural Subjects in Adult Education. Adult Education Association, Chamber of Commerce.
October 11. Russian Icons. Federation of Women's Clubs.
October 31. Sixth World Conference of the New Education Fellowship at Nice, France, Park School, Cleveland Heights, Ohio.
November 22. Visiting Greece in 1932. Classical Club, Fenway Hall.
December 2. The Greek Drama. The Cleveland Play House.
December 7. The Cleveland Museum of Art. Cleveland Heights High School.

Mrs. Dunn

- February 12. Developing an Appreciation of Art in the Growing Child. Chambers School. East Cleveland.
February 24. Educational Opportunities at The Cleveland Museum of Art. East Cleveland Congregational Church.
February 25. What the Museum Has to Offer to the Parents. Cleveland College.
April 14. North American Indian Pottery. Cleveland Sorosis Club.
October 10. Art Appreciation in the Child. Onoway School Parent Teacher Association, Shaker Heights, Ohio.

Miss Gibson.

January - December. 59 Talks in Schools.

Mrs. Bates

- January 14. Modern French Painting. The Women's City Club of Cleveland.
January 21. Modern French Painting. The Women's City Club of Cleveland.
January 28. Contemporary English and German Painting. The Women's City Club of Cleveland.
January 29. Renaissance in Italy: Painting. The Cleveland Institute of Music.
February 4. Modern Architecture. The Women's City Club of Cleveland.
February 8. Renaissance in Italy: Painting. The Cleveland Institute of Music.
February 11. Modern Sculpture. The Women's City Club of Cleveland.
February 12. Renaissance in Italy, Sculpture and Architecture. The Cleveland Institute of Music.
February 18. Cathedrals in England and France. Windermere Methodist Church.
February 19. Modern Interior Decoration. St. Augusta School.
February 25. Modern Interior Decoration. The Women's City Club of Cleveland.
April 21. Frank Lloyd Wright and Modern Architecture. Sorosis Club.
May 2. Modern American Painting. Art and History Club.

Mrs. Fairbanks

- January 15. Modern Books. Flora Stone Mather College.
March 25. French Primitives. The Cleveland Institute of Music.

Mrs. Fairbanks (con.)

- April 8. French Primitives. The Cleveland Institute of Music.
November 7. Chinese Art. Wells College Club.
November 14. Japanese Art. Ursuline College.
December 9. Baroque and Rococo Painting in Italy. The Cleveland Institute of Music.
September - December. History of Art classes at Flora Stone Mather College, 48.

Miss Underhill

- February 5. Hunting for Textiles in Europe. The Women's City Club of Cleveland.
February 18. Hunting for Textiles in Europe. Ophello Club.

Mr. Ramus

- February 1, 8, 15, 22, 29, Talks on Art Appreciation, Y.W.C.A.
March 7, 14. Talks on Art Appreciation Y.M.C.A.
April 22. Early Renaissance, 15 and 16 Centuries, Flemish, Dutch and German Painters. The Cleveland Institute of Music.
April 29. High Renaissance, 17th Century, Flemish, Dutch and Spanish Painters. The Cleveland Institute of Music.
November 10. Modern Art. Korner and Wood.

Miss Horton

- January 14. American Painting. Sorosis Club.
January 15. Modern Painting. Delphians.
April 13. Museum Service. Mills School Parent Teacher Association.
November 4 Teachers' Meetings
December 6. Art Appreciation, School of Education.
December 13. Italian Painters. Federation of Arts.
December 14. Christmas Pictures. Bolton Parent Teacher Association.
December 18. Christmas Pictures. Unitarian Church.
December 21. Christmas Pictures. Hodge School Parent Teacher Association.
January - December, 47 Talks in Schools.

Miss Monfort

- April 13. Pictures for Children. Miles Park Parent Teacher Association.
January - December, 54 Talks in Schools.

Miss Tafe

- January - December, 8 Talks in Schools.

Mrs. Warner

- April 4. Colonial Silver and its Makers. Delta Phi Upsilon Alumnae Meeting.

Miss Hollis

- November, 6 Talks in Schools.

Mr. Kubinyi

- October, 1 Talk in School.

Mr. Frary.

- January 9. Artistic and Inartistic Homes. Ohio Home Economic Association.
Hotel Statler.
January 13. Thomas Jefferson, Architect and Statesman, Cleveland School of Education.
January 19. Eighteen Hundred Miles Along the Mexican Border. Lion's Club of East Cleveland.
January 27. Thomas Jefferson, Architect and Statesman. Euclid Methodist Church.
February 13. Three Old Towns of Virginia. Rofant Club.
February 16. Around the World in Cleveland. West End Exchange Club.

Miss Malin

- January - December, 256 Talks in Schools.
2 Teachers' Meetings.

Mr. Frary (con.)

- April 8. George Washington and His Homes. Trinity Cathedral.
 May 24. George Washington and His Homes. Business Women's Club.
 June 14. Thomas Jefferson, Architect and Statesman, Moses Cleaveland, D.A.R.
 October 12. " " " " " The Cleveland Photographic Society.
 November 10. Modern Arts and Crafts of England. The Sorosis Club.
 December 14. Thomas Jefferson Architect and Statesman. Shaker Chapter of the D.A.R. University Club.

Mr. Francis.

- June 1. The Growth of the May Show and its Relation to American Art. Pick Quicks, Cleveland.

Mr. Milliken.

- October 31. The Cleveland Museum of Art. Junior League, at the Play House.
 November 17. Housing. Chamber of Commerce, Cleveland.

Talks Outside the Vicinity of Cleveland.

Mr. Munro.

- January 22. Present Tendencies in Art Education. Detroit Board of Education. Detroit, Michigan.
 February 5. The Function of the Museum in Art Education. The Child Study Association New York City.
 February 6. The Psychology of Adolescence in Relation to Art Instruction. Developing Powers of Aesthetic Judgment in Children. The Fieldston School, New York.
 March 9. Does Modern Art Express the 20th Century? Worcester Art Museum, Worcester, Massachusetts.
 May 10. The Cleveland Public Library
 An Aesthetic Approach to Nature, American Federation of Arts convention, Washington, D.C.
 May 12. Cleveland Schools' Use of Radio. American Association of Museums, Cambridge, Massachusetts.
 May 13. Museum Work with Adolescents. American Association of Museums, Cambridge, Massachusetts.
 May 19. Modern Tendencies in Art Education. State Normal College, Fredonia, New York.
 August 1. Educational Cooperation in Cleveland. International Conference for New Education Fellowship. Nice, France.
 December 28. Continuity in Art Education. Ohio State Teachers' Association, Columbus, Ohio.

Mrs. Bates

- January 4. Guelph Treasure. Canton Sorosis Club. Canton, Ohio.

Miss Horton

- June 29. Modern Painting. Art Club, Kent Normal College, Kent, Ohio.
 October 4. Beauty in Our Surroundings. Edinburgh Parent Teacher Association, Edinburgh, Ohio.
 January - December, 47 Talks in Schools.

Miss Nalén

- Teachers Meetings, 2.
 January - December, 256 Talks in Schools.

Mr. Prery.

- January 26. Southern Architecture and its Influence in Ohio. Lake County Garden Club, Mentor, Ohio.
February 6. Thomas Jefferson, Architect and Statesman, Butler Art Institute, Youngstown, Ohio.
February 10. Early Homes of Virginia. Elyria Women's Club, Elyria, Ohio.
February 19. Thomas Jefferson, Architect and Statesman, Willoughby, Ohio.
April 1. Thomas Jefferson, Architect and Statesman. The Art Club of Erie, Pa.
October 18. " " " " The Akron Art Institute, Akron, Ohio.
November 16. Early Homes of Ohio. Federated Women's Club, Youngstown, Ohio.
November 22. Eighteen Hundred Miles Along the Mexican Border. Ladies Aid. Solon, O.

Mr. Francis.

- January 22. Some Aspects of Print Collecting. The Albright Art Gallery, Buffalo, New York.
May 9. English Mezzotints of the 18th Century. Oberlin College, Oberlin, Ohio.

Mr. Milliken

- March 1. Medieval Treasure Towns. Cincinnati Art Museum, Cincinnati, Ohio.
March 16. Medieval Enamels. The Metropolitan Museum of Art. New York.
November 1. What the Museum Needs in Time of Depression. Daughters of American Tree Planting. Akron Institute of Arts. Akron, Ohio.

means

PUBLICATIONS FOR 1932, Thomas Munro

EDUCATIONAL DEPARTMENT

Articles.

Mr. Munro

Present American Painting: a Report of Progress, Formes,
January, 1932.

The Aesthetic Appreciation of Nature. American Magazine
of Art, April.

How the Artist Looks at Nature. American Magazine of Art,
June.

Creative Imagination and Nature. American Magazine of Art,
July.

Adolescence and Art Education. Bulletin of the Worcester Art
Museum, July.

Articles

Miss Gibson

Christmas for Children. American Magazine of Art, December.

REPORT FOR THE CLEVELAND PUBLIC SCHOOL ACTIVITY
IN THE CLEVELAND MUSEUM OF ART

1 9 3 2

1. Elementary Classes in the Museum

A. Two forces have operated to increase attendance:

1. Penny car fare whereby no child can pay more than 6 cents round trip, and many may come for 2 cents round trip.
2. Teachers have a growing acquaintance with the Museum and motivate their visits to utilize the Museum experiences with increased effectiveness.

We note the following tendencies:

- a. Repeated visits by the same group.
- b. Requests that Museum teachers follow up and extend the Museum experience.
- c. Distant schools making frequent visits tend to ask for general tours for Museum acquaintance.
- d. Nearby classes plan short visiting periods for specific study.
- e. Teachers who have training students plan visits at a time when the cadets may participate. This influence has already been felt in the field as the newly appointed teachers make excellent use of the Museum and come for conferences with the Museum teachers.

- B. Museum teachers in the Elementary Schools are taking material - slides, pictures, small exhibits - for periods of intensified use in the classrooms. All Major Work classes have studied large reproductions of masterpieces - the pupils' responses, preferences, and interests being noted by a Museum teacher and filed for comparison with responses to be noted when similar studies are repeated at a later date.

- C. Museum teachers as Consultants. Teachers are encouraged to look over Museum material in conference with Museum instructors. Such conferences insure a wider acquaintance with Museum resources and a better organized plan for its use.

- D. Work with the P.T.A. Museum instructors accept all requests to talk to P.T.A. groups. This seems significant from the increased number of parents who accompany children on the occasion of Museum visits. Parents are becoming "Museum conscious."
- E. Courses in connection with Western Reserve University. Museum instructors offer two one-semester courses in the use of visual material. The first semester course is primarily for the elementary curriculum; the second semester will emphasize material for the junior and senior high school curriculum. The course is experimental in character, and attempts to give practical help of immediate usefulness to the individual students, in addition to giving them a broader view of the field of visual education.

JUNIOR AND SENIOR HIGH SCHOOLS

Junior and Senior High School classes in the Museum are few because of school program complexities. The most satisfactory experiences have been with late afternoon classes and clubs. This has led to the following points of emphasis: -

- a. Museum instructors have established what is called "The High School Museum Hour" on Wednesdays. At this time clubs, committees and research groups will be met and assisted by the Museum teacher in charge of Junior-Senior High School work.
- b. Contacts with editors of school papers whereby "The High School Hour" is given interesting publicity, and new exhibits are called to the attention of the entire student body of thirty-nine schools.

A Museum Teacher's Lectures in Junior and Senior High Schools

A very gratifying increase in requests for help of the Museum Teacher in the field have been met. The following objectives are being emphasized:

- a. In cooperation with teachers of Art, History, Home Economics and occasionally other departments, a Museum Instructor gives illustrated talks for enrichment of regular texts. These talks are preferably given in the intimate atmosphere of the classroom rather than to large auditorium groups.
- b. Such organization of annotated lists of slides and pictures that the classroom teacher can follow with intensive use of material previously introduced.

EDUCATIONAL DEPARTMENT

GIFTS

BASKETRY

- 1 hat, and 1 tea basket, modern, Japanese. MRS. LYMAN H. TREADWAY, SR.
3 baskets, and 1 hat, modern, Chinese; and 1 fan, modern, Javanese.
MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS

DOLLS AND MARIONETTES

- 35 shadow figures, 18th century, and 2 dolls, modern, Chinese; and 8 shadow figures,
19th century, Javanese. MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS
1 doll, modern, Swedish. MRS. GUNHILD TIBERG

JEWELRY AND ORNAMENTS

- 2 finger nail guards, 19th century, 1 necklace, and 9 hat ornaments, modern, Chinese;
and 21 amulets, ancient, Egyptian. MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS

LACE

- 1 fragment, modern, Azorian. MRS. TRACY J. CALHOUN

LACQUER

- 1 bowl, modern, Cambodian. E. LALAURETTE
1 comb, and 2 hair ornaments, modern, Japanese. MRS. LYMAN H. TREADWAY, SR.

METAL

- 1 bronze Roman Calendar by Joseph Suto, American THE ARTIST
3 brass boxes, 1 bronze bell, 3 padlocks, and 4 keys, 19th century, Chinese.
MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS
1 elephant bell, modern, East Indian. MRS. LYMAN H. TREADWAY, SR.

MISCELLANEOUS

- 1 miniature birch-bark canoe, modern, North American Indian. NICHOLAS ENGLEHARDT
12 decorated Easter Eggs, modern, Polish. THE POLISH WOMEN'S ALLIANCE OF AMERICA
6 pairs shoes, Chinese and Japanese; 6 pairs miniature shoes, Eskimo and
Philippine; 1 section mulberry fibre, Hawaiian; 1 coin, ancient, Roman;
and 2 glass bottles, modern, Japanese.
MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS
10 pairs shoes, modern, Oriental. MRS. LYMAN H. TREADWAY, SR.

PAINTINGS

- 1 oil by Clarence H. Carter, 1 by Clara L. Deike, 1 water color by Antimo Beneduce,
1 by Carl W. Broemel, 1 by William J. Eastman, 1 by Harold E. Lanfair, 1 by
Paul A. Meyer, 1 by Frank N. Wilcox, American. SUNDRY PURCHASE FUND
1 oil by Maxmillian Zak, and 1 by Jack J. Greitzer, American. THE CLEVELAND ART ASSOCIATION

POTTERY

- 1 vase by Viktor Schreckengost, American. THE CLEVELAND ART ASSOCIATION
1 lamp, 15th century, Egyptian. MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS
3 vases, 2 figurines, and 1 shell ornament, ancient, Greek. ESTATE OF SAMUEL MATHER
3 tiles, modern, Mexican. MRS. B. P. BOLE
2 jars, 3 small heads, and 1 clay spindle whorl, Pre-Conquest, Mexican.
MRS. GRANVILLE MOODY SMITH
2 animals, modern, Norwegian. MRS. EDD A. RUGGLES

PRINTS

- 6 reproductions of etchings by James McNeill Whistler, American. GEORGE H. DeWITT
1 woodcut by Kalman Kubinyi, American. MRS. EDD A. RUGGLES
1 reproduction of a print by Kiyonaga, Japanese. ADOLPH LEIBOWITZ

REPRODUCTIONS

- 4 plaster casts of sculpture, ancient, Greek. ESTATE OF SAMUEL MATHER
1 reproduction of ivory carving, 5th century, Roman. GERTRUDE UNDERHILL

STONE

- 1 stele, 2 Canopic jar covers, and 1 figure, ancient Egyptian. ESTATE OF SAMUEL MATHER
1 head, Early Cambodian; and 1 fragment, unassigned.
MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS

TEXTILES

- 7 fragments of block-printed cotton, modern, African. CHARLES F. RAMUS
1 piece printed cotton, modern, American. KATHARINE GIBSON
2 pieces of printed silk, modern, American. MRS. KENNETH BATES
1 counterpane, 19th century, English. THE ELIZA JENNINGS HOME
1 piece linen damask, 19th century, Scotch. MRS. VINCENT MEAKIN
1 brocade, early 18th century, Spanish; 1 piece embroidery, 19th century, Persian. GERTRUDE STILES
15 textiles, modern, Chinese; 4 pieces batik, modern, Javanese; and
6 pieces tapa cloth, modern, Hawaiian.
MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS

WOOD

- 1 plant holder, modern, Swedish. MRS. GUNHILD TIBERG
1 netsuke, 1 toy house, 7 pieces toy furniture, modern, Japanese; and
1 miniature wheelbarrow, modern, Chinese. MRS. LYMAN H. TREADWAY, SR.
59 miniature carvings, modern, and 29 figures and panels, 19th century, Chinese;
11 toys, European; 7 figures, Javanese; 4 figures, Japanese; and
12 animals and toys, Philippine. MRS. CHARLES EISENMAN IN MEMORY OF CLARENCE J. HAYS

EDUCATIONAL DEPARTMENT

PURCHASES, 1932

COSTUMES

1, modern, Czechoslovak; 1, 19th century, North American Indian.

DOLLS AND MARIONETTES

3 marionettes, American; 2 costume dolls, modern, Austrian; and 3 dolls, modern, Russian.

METAL

1 tin candle mold, 1 lamp, and 1 lantern, Early American; and 3 copper molds, Swedish.

MISCELLANEOUS

5 gourd birds, modern, Mexican; and 60 decorated Easter eggs, modern Ukranian.

PAINTINGS

3 water colors by Nat Coriz, North American Indian.

POTTERY

2 plates, Early American; 3 jars by The Cowan Pottery Studio, 1 jar by H. Edward Winter, modern, American; 2 animals, modern, French; and 13 animals, modern, Mexican.

PRINTS

1 lithograph by Henry G. Keller, 1 mezzotint by Kalman Kubinyi, 1 etching by Morris Hobbs, 1 by Russell T. Limbach, 1 by Frank N. Wilcox, 1 relief cut by W. Phelps Cunningham, 1 aquatint by Clarence H. Carter, and 6 decorative maps, American; 2 prints by pupils of Cizek, modern, Austrian; 6 prints, modern, French; 7 prints, 19th century, Japanese; and 1 woodcut by Wiktor Tiberg, Swedish.

REPRODUCTIONS

31 reproductions of sculpture, ancient, various countries; and 1 reproduction of ancient Egyptian game, modern, European.

TEXTILES

1 piece of homespun linen, early 19th century, 2 textiles by Ruth Reeves, American; 1 woven wool runner, modern, Hungarian; 1 batik sarong, modern, Javanese; and 3 textiles, modern, Swedish.

WOOD

27 wooden figures and toys, modern, European; 1 mask, modern, Mexican; 2 carved blocks for textile printing, 19th century, Persian; and 1 miniature spinning wheel, modern, Swedish.

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"	Madonna
Schultz	Andersen's birthplace
Tiberg	Madonna

Wood engraving

Molnar	Flight into Egypt
"	The Three Magi

Mather College

Nov. 2, 1932

Groups of Paintings, Prints and Textiles
circulated by Extension Division

→ Mary A. Warner Collection

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Collinwood High School
West High School
Mather College

May 16 - Sept 20
Sept. 30 - Nov. 11
Dec. 2 - Dec. 23
Dec. 28 -

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Mather College
Women's City Club
Council Educational Alliance

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Nov. 5 - Dec. 6
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21 prints

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Mather College

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Modern Rayons and Brocades
Women's City Club
West High School
Carnegie West
Laurel School

Jan. 15 - Mar 1
Apr. 7 - Apr. 26
May 10 - July 11
Oct. 21 - Nov. 23

THE CLEVELAND MUSEUM OF ART
Department of Education
Comparative Report of Attendance for the Years 1931 and 1932

CHILDREN

	Groups	Attend	Groups	Attend	Groups	Attend
	ance	ance	ance	ance	ance	ance
Classes of School Children	510	14232	453	11613		
Under Museum Staff	168	3552	168	4598		
Self-conducted	329	10221	399	13117		
Under Public School Staff					1020	29328
TOTAL OF SCHOOL CLASSES	231	6356	242	7242		
Classes for Members' Children	50	6089	53	7645		
Classes for Non-Members' Children	142	3007	128	2782		
Advanced Drawing Classes						
TOTAL OF MUSEUM CLASSES	423	15432			423	17669
TOTAL CLASSES FOR CHILDREN	1430	43437			1443	46997
Saturday Afternoon Entertainments	39	10113			35	8282
Museum Hour for Children	58	2088			48	1751
Groups Outside the Museum	731	31795			679	32932
TOTAL CHILD ATTENDANCE	2258	87433			2205	90022

ADULTS

Adult Classes	462	9114	605	11678		
Adult Groups	112	4250	130	6723		
Clubs	93	2671	73	1807		
Conventions	28	3288	11	1312		
*Sunday Afternoon Talks	31	8894	20	4237		
*Public Lectures	29	8693	21	5557		
Teachers' Meetings	12	1739				
Groups Outside the Museum	77	5676	156	12179		
TOTAL ADULT ATTENDANCE	844	44375			1016	43493
TOTAL DEPARTMENT ATTENDANCE	3102	121808			3221	136515
Extension Exhibits	867				854	
Objects lent for Class Room use	778				1366	
*Not including lectures on musical subjects.						